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Jack Bauer (Kiefer Sutherland) in the FOX hit series 24

24: one of TV's best?

Wrapped in Plastic

No. 63

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FBI Special Agent Dale Cooper (Kyle MacLachlan) must confront his dark side in the Red Room in the final episode of *Twin Peaks*.



**Gary Bullock on
Twin Peaks, Buffy, and X-Files!**



Wrapped in Plastic

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2 Mapping the Red Room

We map out the Red Room sequence of the Twin Peaks series finale scene-by-scene.

8 The Gary Bullock Interview

Not only was he Sheriff Cable in Fire Walk With Me; he has also appeared in Buffy the Vampire Slayer and The X-Files: clearly a guy we wanted to talk to!

14 The 24 Debate

Joshua Zyber (dvdfile.com) and WIP co-editor John Thorne debate the merits (and demerits) of the acclaimed series 24 (and Twin Peaks).

22 Jimmy Scott in Concert

Dan Lambert reports on an enchanting evening in concert by the singer in the Red Room, Jimmy Scott.

24 Letters

Readers continue to discuss WIP's theory (in Issue 60) that the Deer Meadow sequence in Fire Walk With Me is a dream.

27 The World Spins

Naomi Watts, Klefer Sutherland, Heather Graham, Sheryl Lee, and others make some magazine appearances.



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Back cover 24 photo by Lorenzo Agius © 2003 Fox Broadcasting

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Mapping the Red Room

Back in *Wrapped in Plastic* 53 (which seems fairly recent but was actually almost two years ago!), we published "Half the Man He Used to Be: Dale Cooper and the Final Episode of *Twin Peaks*." In it, we argue that Dale Cooper "splits" into two beings in the Red Room, and that only the evil half emerges to plague the town of Twin Peaks, while the good half remains trapped in the Black Lodge.

In keeping with a format we enjoyed particularly in early issues of *WIP*, we thought it would be helpful to diagram the final act of the final episode of the show. Cooper constantly moves among a series of nearly-identical rooms, and it's a little difficult keeping everything straight from memory. Perhaps illustrating it would make it easier to see what was happening when and where.

However, we got so carried away

with the central essay, we had neither the time to complete nor the space to publish the series of diagrams. The same thing happened in issue 54, which featured an analysis of the Red Room and how the concept evolved throughout the series and into the *Fire Walk With Me* film.

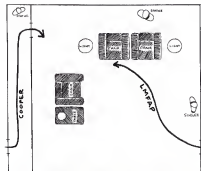
Following issues were filled up with a series of *Mulholland Drive*-themed features to correspond with the release of the film. Then came a bunch of interviews, and the release of the *Twin Peaks* DVDs, followed by the tenth anniversary of *Fire Walk With Me*. Whew! Has it really been two years?

Which gets us to the present issue, number 63, and finally a place to publish this. Why bother? Because the Red Room, and especially that final act of *Twin Peaks*, continues to fascinate. Even though we believe we "solved" at least most of the confusing and puz-

zling aspects of the episode, each new viewing continues to take us in new directions and allows us to re-evaluate our theories. And while this "map" doesn't reveal many great new insights, it does—for us, anyway (especially when placed alongside the *WIP* 53 essay)—help solidify the action in our minds.

Immediately before we see Cooper enter the Red Room, he stands at Glastonbury Grove as Sheriff Truman looks on. Magically, red drapes appear, and Cooper walks through. (He is pursuing Windom Earle, who has kidnapped Annie Blackburn and taken her to the Black Lodge.) The drapes close and then disappear behind Cooper, leaving Truman to wait patiently for the FBI agent to return.

This first scene takes place in Act 2; all subsequent scenes take place in Act 4.



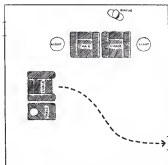
Singer: And I'll see you, and you'll see me, and I'll see you in the branches that blow in the breeze. I'll see you in the trees. I'll see you in the trees. Under the sycamore trees.

There is no dialogue in this scene; just a singer (Jimmy Scott) performing. The lyrics, while exhibiting Lynch's love of word-play and mystery, suggest identity and mirror imagery (compare, for instance, with Annie's dialogue in the fourth act: "I saw the face of the man who killed me"). Combined with the strobe-light effect that separates Cooper's face into a light half and dark half, alternating with a wholly lit face, and Lynch is already setting the stage for the split in Cooper that is about to come.

This scene actually begins in a hallway outside the room. Cooper walks down the hall (a *Venus de Milo* statue is at the far end) and then enters the room, where he soon meets the Little Man From Another Place..



Twin Peaks photos © Capital City



LMFAP: When you see me again, it won't be me. This is the waiting room. Would you like some coffee? Some of your friends are here.

Laura: Hello, Agent Cooper. [Snaps fingers] I'll see you again in twenty-five years. Meanwhile.

Old waiter: Hallelujah.

LMFAP: Hallelujah.

Old waiter: Coffee. Coffee. Coffee. Coffee. Coffee. Coffee.

Grant: One and the same.

[LMFAP rubs hands: coffee changes]

LMFAP: Wow, Bob, wow. Fire walk with me.

[A scream; lights flicker]

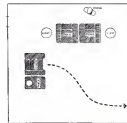
This scene, which begins act 4, is a continuation of the scene in act 2. The hints of fractured identity that are introduced in that earlier scene are now emphasized, beginning with the first line from the Little Man From Another Place: "When you see me again, it won't be me." The idea is repeatedly made to Cooper (apparently a series of warnings, though he doesn't pick up on the danger he is about to face). Next, the Giant says, "One and the same," about which there has been some debate—it refers

either to the Giant and the old waiter, or the Giant and the Little Man. However, one point is the same in both cases: determining identity may not always be a simple process.* The final clue comes with the coffee in a scene that at first seems puzzling or simply gratuitous on Lynch's part (yet another coffee reference). But it actually reinforces the comments from both the Little Man and the Giant: a single entity (in this case a cup of coffee) undergoes radical change. It is still coffee the entire time (as the old waiter is saying over and over: "Coffee, coffee, coffee"), yet it takes dramatically different forms. Interestingly, Cooper is startled at each of the changes and is unprepared for them.

The change in the coffee also indicates to Cooper (and the viewer) that this world of the Red Room is unusual, and that even basic physical laws may not apply. Even something as simple as coffee, which is an important part of the Cooper character and a reassuring constant in his life, cannot be depended upon here. As such, it becomes another type of warning for the agent.

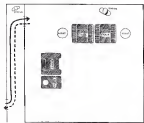
Cooper is seated until the end of the scene, at which time he walks out. This is the only room that is identified (the "Waiting Room"), unlike in the original script, in which it is made clear that Cooper is in the Black Lodge.

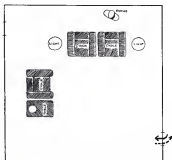
*Actually, there is a slightly different meaning depending on which person to whom the Giant refers. If "one and the same" refers to the Giant and the old waiter, the meaning emphasizes the ability to undergo some sort of transformation—that is, the old waiter becomes the Giant. If, on the other hand, "one and the same" refers to the Giant and the Little Man, both of whom are sitting beside each other simultaneously, the meaning suggests a single entity split into two parts, two beings. Not surprisingly, both of these interpretations are appropriate in examining the final episode in particular and the series as a whole.



[Cooper enters a room with nobody else in it.]

Cooper exits the first room and walks down another hallway that has yet another Venus de Milo statue (we know this is a different hallway from the first one because Cooper exits through a different passage from the one he entered). The second room is identical to the first, but Cooper does not find anyone else in it.





LMFAP Dop.: Wrong way.

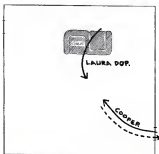
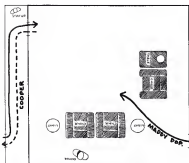
Cooper returns to the first room and is told by the Little Man's Doppelgänger, "Wrong way." Does this mean that Cooper walked down the wrong hallway? Probably not, because (a) there appeared to be only one way for him to go, and (b) he takes the same path the second time. (Note that the Doppelgänger does not say, "Wrong direction.") The more logical meaning is that Cooper is going about his task in the wrong way—that is, he is unlikely to rescue Annie as things stand.



LMFAP Dop.: Another friend.

Maddy Dop.: I'm Maddy. Watch out for my cousin.

In the next room (which appears to be in the same location as the "second" room, but this time the furniture is in a different place, suggesting that this is not the same room as before, despite appearances), Cooper gets a cryptic message from Maddy's Doppelgänger—yet another warning about what Cooper will soon face. Nevertheless, when Cooper is confronted by Laura's Doppelgänger in the next room, he is unprepared.

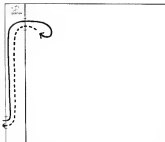


LMFAP Dop.: Doppelgänger.
Laura Dop.: Meanwhile.

This begins the pivotal event in the Red Room sequence. Cooper re-enters the "first" room and initially finds it empty. Then he suddenly sees the Little Man's Doppelgänger, followed by Laura's Doppelgänger. She approaches him and screams; an image of Windom Earle flashes briefly; and a shaken Cooper flees the room. Despite the warnings, Cooper has not come up with a plan to defeat Earle and rescue Annie.



In the next room, which is empty, Cooper discovers that he is bleeding. He retraces his steps. Although he appears to return to the same hallway from which he just walked (the trail of blood splatters is still on the floor), the Venus de Milo statue has disappeared.



Cooper: Caroline. Annie? Annie? Annie! [Lights flash] Annie! Annie! Anne? Annie?

Back in the next (or "first") room, Cooper finds a bloody Annie/Caroline Earle on the floor next to a body of himself—a twisted, symbolic re-enactment of the death of Caroline. Still shaken from the image of the screaming Laura Doppelgänger, Cooper stumbles away. Up to this point, all edits have been straight cuts. Now, there is an overlap dissolve. This does at least two things. First, it makes it difficult to determine for the viewer exactly where Cooper is. Until now, he has apparently been moving back and forth between two rooms (perhaps they should not be interpreted as such; nevertheless, if mapped out spatially, they are two side-by-side rooms). With the dissolve edit, however, Cooper's location is impossible to pinpoint. Secondly, this type of edit appears to parallel the psychological breakdown that Cooper is experiencing. In WIP 53 we argue that here the whole Cooper splits into the "good Cooper" and the "bad Cooper." Interestingly, as soon as this happens, the good Cooper walks into the next room and immediately finds Annie.



David Lynch directs the final episode of Twin Peaks in this rare photo by Richard Beymer.

Annie: Dale. I saw the face of the man who killed me.
 Cooper: Annie! The face of the man who killed you?
 Annie: It was my husband.
 Cooper: Annie!
 Annie: Who's Annie?
 Caroline: It's me. It's me. It's me.
 Cooper: Caroline!
 Annie: You must be mistaken. I'm alive.

[The Laura Doppelgänger screams.]

Windom: Dale Cooper. If you give me your soul, I'll let Annie live.
 Cooper: I will.

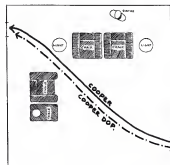
[Windom stabs Cooper; fire; the stabbing is reversed; screaming]

Bob: Be quiet. Be quiet. You go. He is wrong. He can't ask for your soul. I will take his.

[Cooper leaves; the Cooper Doppelgänger arrives.]

Just as the identities of the Giant and old Walter interchanged in an earlier scene, the identities of other characters appear to shift in this scene that takes place in the next room. Cooper's challenge is to distinguish between Annie and Caroline and their respective situations. This scene mirrors the previous one that helped provoke Cooper's breakdown, yet here—shorn of his fear and doubt—the effect is quite different with the “good Cooper.” Next, Windom and Laura appear to be interchangeable, and the implication is that Windom has been manipulating many of these events to defeat Cooper. When the Annie/Caroline effect doesn't work, he resorts to the screaming Laura Doppelgänger, which resulted in physical injury the first time. But now the good Cooper is merely startled, not frightened.

As a last resort, Windom demands Cooper's soul in exchange for Annie's safety, and Cooper offers it. However, Bob negates the deal and takes Earle's soul. Cooper, perhaps believing that he has won the battle, continues on his way (either to leave or to try to find Annie).



Leland Dop.: I did not kill anybody.

[The Cooper Doppelgänger follows Cooper down a hallway, through an empty room, down another couple of hallways, and back into the “first” room.]

The Leland Doppelgänger delays Cooper long enough for Cooper's Doppelgänger to catch up to him. At this point Cooper realizes what has happened and knows that he must leave the Black Lodge first or else be trapped while the Doppelgänger terrorizes Twin Peaks. (The exact mechanics of the whys and wherefores of this are not explained.) He races for the exit but is caught and apparently will remain in the Red Room for twenty-five years.



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Although Gary Bullock had a small role in the overall *Twin Peaks* storyline, his brief appearance as Sheriff Cable in *Fire Walk With Me* is memorable for a number of reasons. First, Bullock's strong performance transformed a minor character into one that was larger-than-life. Through Bullock, Cable became a menacing figure—a powerful, looming presence in the story even when he does not appear on screen. Bullock's slow, deep delivery coupled with his stony glare made Sheriff Cable a dreadfully resonant character.

Bullock's character is also well known for what we do not see him do. He is part of one of the better known "deleted scenes" from *FWWM*—the famous fist fight between Cable and Agent Chet Desmond. The scene was scripted and filmed—and images from it have popped up in various places over the years—yet it has never been seen by audiences. Still, no true *Twin Peaks* fan can watch *FWWM* without thinking of that specific scene when Cable refuses to release Teresa Banks's body to Desmond.

Gary Bullock may have a reputation as a playing a "heavy" from roles like Cable, but his versatility as an actor is evident from other work. Bullock has fre-

quently played Abraham Lincoln on stage and television: what's more, he has recently appeared in a short film, *A Couple of Horses' Asses* (co-starring his wife, Mil Nicholasen) in which he plays a mentally-impaired war veteran who cannot remember his old high school flame. Bullock's performance in this latter work is tender and bittersweet.

Craig Miller and John Thorne spoke with Gary Bullock by phone on February 5. John transcribed the interview, and John and Craig edited it. Although many years have passed since Gary briefly appeared in the world of *Twin Peaks*, he happily recounted his experiences working on *FWWM* and with David Lynch. We thank Gary for taking the time to talk with us.

Thorne: You were a guest at the *Twin Peaks* Festival for the first time last year. What did you think about the event?

Bullock: That was a unique experience for me. At first, I had no idea that such a thing existed. Secondly, I was just amazed at how nice people were, and how varied—everything from very young people to older people; from multiple piercings to the conservative look. And everyone was extremely polite. I was just so impressed. The Eisenstadts [the festival organizers] did a good job.

It was magnificent to stay at the Salish Lodge. I made the trek down to the bottom of the falls a couple of times, and my wife went in swimming.

Miller: How did you get the role of Sheriff Cable in *Fire Walk With Me*?

GB: It was just pure dumb luck. I guess, Johanna Ray was casting for that. I think she had called me in once before for something, and all of a sudden this just popped up. It was the most unique audition I've ever had. It was just with David, and we just sat and talked about this, that, and the other. Nothing to do with the script. I had read it, so I knew what the character was about. I was pretty comfortable with that. It was a pretty read character to me. I am from a small town in Tennessee, and it wasn't hard to figure this guy out. And that was that. I haven't worked for David since, but I can only put that down to amnesia on his part! [Laughter]

CM: Did you follow *Twin Peaks* when it was on television?

GB: Yes, I had. I loved it.

JT: You mentioned reading the script. In an early version, your scenes are played with Agent Cooper (Kyle MacLachlan), not Agent Chet Desmond (Chris Isaak). Did you start out thinking you'd be acting with MacLachlan?

GB: I never had that impression. I may not have read the entire script, only those parts that pertained to me. Here's one of those "I don't recall" situations. I had no preconceived notions at all as to whom I was going to work with. I just went with the flow.

It was shot in 1991. That was the first year I was here [in Los Angeles]. So it was extremely good for me, to be able to get a part like that. Starting out here and starting later in life, as I have done, is a tough row. You don't have all that time to waste, [like] a young guy in his twenties, just floating around and saying, "What the hell," and learning the craft. I had already learned it pretty well before I came out here. I didn't start into film until I was in my mid-thirties.

JT: What brought you to film at that point



Chet Desmond (Chris Isaak) confronts Sheriff Cable (Bullock) in *Fire Walk With Me*.

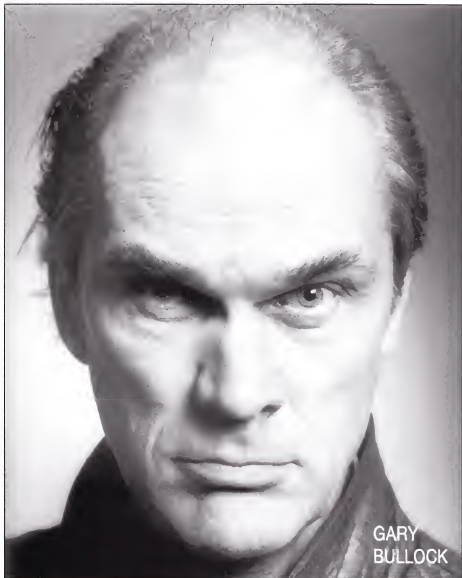
in life?

GB: I think I always wanted to. It was a natural move to me. If I was going to survive as an actor, I pretty much had to work on film. It was just a fact of life. I was not going to be a Gypsy, which is what you have to do if you are going to work and live as a theater actor. You have to be always on the move. That sort of life didn't appeal to me.

We were living in North Carolina for about five years. I actually got my first film work out there. There was a movie called *Winter People* that I auditioned for. I was living in Massachusetts at the time and was planning already to move to North Carolina. We had already bought a place there. I flew down for the audition for this part, and luckily enough I got a good part in it, and I got a good six weeks of work. That started me off. It started me off with the decision that this sort of thing happens all the time! Of course, it doesn't. [Laughter]

Since there was a lot of work being done in the southeast, I thought, "Well, okay,

An Inter- view with Gary Bullock



GARY
BULLOCK

Photo courtesy of Gary Bullock

maybe I can make it here. Maybe I can stay here where I like it." But all I managed to do was basically get a good starting resume and do enough to where I could then come out here and not be a complete rank amateur.

It was not possible to do it there because there is just not the volume of work. Out here your odds are better just for the very fact that there is so much more work being done.

Of course it's changing rapidly, again, in a different direction because all the work is going out of country. That is pretty discouraging. Everybody is feeling it—not just actors, but all the tradespeople and everybody else. It's all going to Canada or Australia or Mexico. It's not like it used to be. Not at all.

CM: At the *Twin Peaks* festival you mentioned the pacing of your scenes. *Cable's* scenes exhibit the leisurely pacing for which Lynch is so well known. Carel Struycken told us that sometimes it would take a little while for the actors to slow down to the pace Lynch was looking for. Did it take you long to adapt to Lynch's style?

GB: I don't think it took too long. I think I understood what he was saying. I don't know why; it was just an instinctual sort of thing. He said, "Slow down, slow down; so slow that it feels uncomfortable to you. Then it will be just about right." One remark he did make—and this is the key, I think—is he said, "What you don't realize is, I'm hearing the music in my head." And I thought, "Oh, yeah. There's that slow heart-beat pace of the opening music to *Twin Peaks*." And then I remembered the way that all the scenes [from the series] took their time. I remembered Kyle MacLachlan and how some of his scenes just slowed way down. They were not in a rush to get anywhere. They just took their time. I thought, "Okay, I got it." And we just did it.

JT: That certainly contributes to the whole mood of the piece.

GB: Oh yes, incredibly so. You think about one of his sayings, which is, "Seventy-five percent of the picture is sound." The soundtrack and everything else influences the pace. I liked it. Once I caught on, I liked it very much. Usually, everybody is trying to get you to rush: "Hurry up! Get on with it!" Because they are watching the clock, and they're counting the bucks. And you are usually a minor character anyway and [therefore] disposable.

CM: In one of your scenes with Chris Isaak, you and the deputy and the secretary seem to be facing off with him. You are just

"Most of the time I spent [on *FWWM*] was rehearsing for [the fight scene with Chris Isaak]."

standing there, and it is almost like a still-shot. It cuts to you and then it cuts back and then it cuts to you again. There is nothing "going on," and yet it reinforces the pace and the mood of that part of

the film.

GB: Oh yeah, there were a lot of "looks exchanged" situations.

CM: We've heard that Isaak can be a bit of a comedian on the set. What was it like working with him?

GB: He was an absolute pleasure. It was like working with one of your buddies. He was



just as anxious as I was to get things right. He was a fun guy, and I enjoyed him very much.

JT: Some writers have pointed out how Sheriff Cable and Deer Meadow were the opposite of Sheriff Truman and *Twin Peaks* in the TV episodes.

GB: Yeah! The evil sheriff! [Laughter]

JT: Did this occur to you during shooting, or was there any talk about Cable's being the "anti-Truman"—antagonistic to the FBI's involvement, unhelpful, protective of his status?

GB: I don't recall that ever being said. But it sounds good to me. [Laughter] The funny part is that whole first part of the back was like a different movie. It was completely different up until the part where Chris Isaak disappears. Then, all of a sudden—bang!

We are back into *Twin Peaks* again. Here's Agent Cooper and all that stuff. It is like two separate things. I remember talking to Harry Dean Stanton, and he said, "Well, I understood what I was doing, and I understood what you were doing. But that's about it."

CM: Many critics liked the first thirty minutes, but not the rest. Others felt exactly the opposite. Critics were divided as to which part of the film most successfully captured the "essence" of *Twin Peaks*. There is a dramatic break between these segments.

GB: I suppose you have to consider that there is some attention, from David, for it to be perceived that way. We are talking about two different worlds, in a way. When we go back into the *Twin Peaks* world, everything is changed.

JT: I want to ask you about the "Cable bends steel" photo seen in the sheriff's office. How long before filming was this photo taken?

GB: It was my first day there. They were shooting the scene with David Bowie in the office. That's where I met Kyle. We rode up in a van to the site, and while they were doing their thing I went with the photographer [Lorey Sebastian] to a little park which was not far away. She took the shot. But the actual piece of steel was the funny part. They didn't have their prop rebar—the stuff you can easily bend—handy at the time. So they had a piece of real steel rebar. And they couldn't get it

bent! They were trying to figure out how to bend the damn stuff. Nobody there could possibly move it. So they took the lift on a grip truck, raised the lift, put the rebar under it, and lowered the lift on it. That's what they actually used to get it bent! It was heavy son-of-a-bitch! [Laughter]

CM: We know of at least one scene that was scripted but not included in the final film—Cable's fight with Desmond. Was this scene shot?

GB: Yes, it was. We spent a good bit of time on that. It was all afternoon. We were losing the light by the time we got to end of it.

JT: Were you surprised that it was cut?

GB: Yeah, I was. I was a bit disappointed. In actual fact, most of the time I spent up there was rehearsing for that scene. I rehearsed with Jeff Smolik, the stunt coordinator, and Chas, and

Chas, and Chas, and Chas, to work out all the moves. Then it was all gone. So there is this blank spot where he says, "You're not taking that body anywhere," and then they're taking it. What was supposed to happen

was, he challenged me, and I said, "Why don't we step out back." We go out back and have the fight.

And you know how they do blood splatter scenes—like when the Mynah bird was killed? There was a blood splatter shot in

"[Lynch] said, 'Slow down, so slow that it feels uncomfortable to you.'"

the flight scene, too. When he is beating the hell out of me, the secretary and the deputy are watching, and all of a sudden you see the splatter go all over them! That's gone, too. **JT:** Well, we hope to see that scene some day on some DVD.

GB: So would I. I'd like to know if I did a decent job. We're always so insecure about our performances. The first thing we think is, "Oh, I screwed up so bad they cut it."

CM: You had some photographs from these deleted scenes at the Twin Peaks Festival. How can fans look at these and purchase their own copies?

GB: Go to the Twin Peaks Festival Web site at www.twinpeaksfestival.com and click on "merchandise." They graciously set that up for me.

JT: You premiered a short film, *A Couple of Horses' Asses*, co-starring your wife, at the Twin Peaks Festival last year.

GB: Yes. It has since been re-edited. We got a lot of comments from people, and we had our own comments. We had just gotten it handed to us from the director, Letitia Schwartz, who edited it together before we

left [for the Festival]. We went and rehearsed a piece from it this past Sunday, so we will probably be re-shooting a little bit of it and putting it back together.

JT: Has it shown at other film festivals?

GB: No. I don't think it is ready to be seen in its present form. I thought it was rough when we showed it [at the Festival]. We're re-shooting a bit of it so it will have a slightly different flavor, and it will also eliminate

some of the lighting problems we had.

JT: Where did you shoot it?

GB: Fairfax High School in Hollywood, on one of their courtyards. We tried to shoot it so that you couldn't see that I was staring right at

a blank wall. We intercut a shot out of the railroad tracks [my character] was referring to.

JT: That was a fascinating element of the story. Your character explains the history of why railroad tracks are as wide as they are. Whose idea was that?

GB: The playwright. It was originally written as a ten-minute play. He had read about this somewhere—the actual logic for train



Bullock in *The X-Files*

tracks. He thought, "How can I make a play around this?" This is what he came up with. It is kind of interesting.

CM: We've written a lot about *Buffy the Vampire Slayer*, and you were in one of the best episodes ever, "Enemies" from the third season. Was there anything particularly memorable about this shoot?

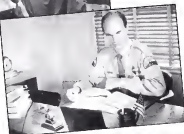
GB: It took a long time because of all the bloody make-up and prosthetics. But when we were actually on set it went very quickly. It was a pleasure working with Harry Groener and Anthony Stewart Head. Basically, the others were all self-involved young people and couldn't have had time for me, anyway. I'm being very frank. That's true.

Gary Bullock FIRE WALK WITH ME Photos!

For a limited time, these 8 x 10 color photos are available for just \$15 each!



Photos are photographed by Gary Bullock!



Featuring this shot from the much-talked-about deleted scene in which Sheriff Cable fights Chet Desmond (Chris Isaak)!

Order online at the "Merchandise" section of the Twin Peaks Festival Web site:

www.twinpeaksfestival.com

The X-Files © Fox Broadcasting

There is a particular peculiar thing about some actors that I've never quite understood, and I don't know if this is something new or something I've missed along the way. It's about the way people deliver lines when they are doing film. I was standing about ten feet away from these people when they were doing their scene—this was Buffy and her friends sitting around the table—and I couldn't hear anything they were saying. I could see that they were talking and doing their lines, but I couldn't hear a word. It was like they were talking with the lowest possible energy. There was no pushing it out at all. Why do people do that? Coming from a stage background where you have to push the voice out to be heard, it seemed to me to be kind of lazy. I don't know what it is as they are trying to conserve.

CM: Your episode was directed by David Grossman.

GB: Yeah, I had worked with him before on *Weird Science*. I played Abraham Lincoln. That's one of my specialties. That's how I got into this business. I did a commercial as Abraham Lincoln, and it was a SAG contract. Grossman was great to work with. He is a very competent director. He's done a lot of stuff, and he was used to working with special effects.

CM: You were in an episode of *The X-Files* ("Patience," Nov. 19, 2000), though only briefly—your character gets killed by the monster in the teaser!

GB: Yeah, I was killed in the teaser.

CM: What can you tell us about working on the episode? Duchovny had left as a regular and was replaced by Robert Patrick. Was there a sense the show was on its last legs or a feeling of a new start and new energy?

GB: I remember Robert Patrick was just a great guy. He was very personable and interested in what you were doing. He was sympathetic to me because of all the crap I had all over me! They did one shot of me in the morgue, and they wanted to make sure that if they showed any part of my body it would look mauled. So they had me down to basically nothing—no g-string. My whole body was covered in make-up, the grass-looking wounds. That took hours. Then I go in to do the shot, and I'm lying on the table, and they pull the sheet over me, and you can see my arm, and that's about it. That was it. Then it took another three hours to get the stuff off. I don't know what they used on me. But, at any rate, Robert Patrick was great. It turns out we had some common background. He's from the southeast, as I am, and he had done some work out of Atlanta, which I had done too. We had kind of a good ol' boy relationship.

The other thing I can say about that episode is that I don't think I've ever been photographed as well as when they were shooting that



In the third-season Buffy episode "Enemies," the Shrouded Man (Bullock) creates some mystical razzle-dazzle to make Faith (Eliza Dushkva) believe that Angel (David Boreanaz) has lost his soul. The scene was memorable enough that Bullock appears briefly in the fourth-season opening credits sequence.

opening teaser. It was two or three seconds worth of screen time when I go up the stairs and lean in the door. I just loved the lighting in that shot. It was a great set-up. They spent a lot of time getting it right. It was just amazing the detail they went through to get it right. Chris [Carter] directed that episode, and he was great.

CM: You mentioned that you played Abraham Lincoln, and I noticed that you played him in an episode of *Teen Angel*. Did you ever play Lincoln on stage?

GB: That's basically how I got into this. I wrote a one-man show for myself way back in the late seventies. I just wanted to see if I could do it. Lincoln was a natural choice,

because of my appearance and because the guy is so interesting. I researched him for a good while before I got the nerve to actually try to write and do it. He's always been one of the trunks in my bag. **CM:** Do you have any projects coming up that you can tell us about?

GB: I'm writing, which is something I've been doing for the past two or three years. I've got a couple of screenplays I'm trying to get made. I've sent one of them to David. He passed on it, but I appreciated him having a look at it. I didn't really think it was his bag. One of them is a true Civil War story, and one that is set in my home town. It is about a guy who helped people get out of the South and into the North, this being a bit dangerous since he was in a Confederate state. The other is a kind of science-fiction romance. It is set in the present, and it is called *Elsewhen*. I've entered it into every contest I can think of. I got into the semifinals of the Chesterfield [Writer's Film Project]. Neither one of these would cost a heck of a lot to make.

JT: The Civil War has always been a popular topic for films; this year *Gods and Generals* is coming out and so is *Cold Mountain*.

GB: *Cold Mountain* is dear to my heart. I loved a stone's throw from the real *Cold Mountain*. When I read the book, I could see everything in it. It was all near where I grew up—and then they went to Romania to shoot it!

CM: You've got roles in two upcoming projects, *Holes* and *The Kiss*. What can you tell us about these?

GB: *The Kiss* is a very small movie and a gorgeous piece. It is a romantic drama. Terence Stamp passed on doing *X-Men 2* to do this movie. It is a very low-budget movie, but it is such a sweet story and so well-written and so well-done that I can't do anything but root for it. It hasn't come out yet, and I don't know when it will, but I wish it the best. *Holes* is more well-known. It is based on a novel that was written about ten years ago. It is the young adult novel that won the Newberry Award. Andrew Davis directs the film, and it stars Bridget Fonda and Dale Hill (from *The West Wing*). I appear in one scene as an old prospector. That was fun.

I have another piece of really good news. You, of course, have heard of *The Lord of the Rings* [laughter]. My wife narrates a piece on the special edition of the DVD. It is the [documentary] on the life of J.R.R. Tolkien. We were very pleased with it.

CM: Does she do a lot of voice-over work?

GB: She's getting into it. That's the funnest thing—this was her first job.

CM: Thanks for taking the time to talk with us.



Sheriff Cable has a phone "that's got a little ring."



TWIN PEAKS STUFF FOR SALE!



Pictured above (L-R): WIP 5, WIP 8, Bravo TP Flyer, Bravo TP promo Card



Pictured above (L-R): Julee Cruise Promo CD, TP PAMM Promo Card, Meridian Soundtrack, Welcome to Twin Peaks

This is our first listing of Twin Peaks items since WIP 56 (over a year ago). A few items are stocked in depth, but most are one-of-a-kind—if you see something you want, don't delay! (Some of these items—the ones in which we have multiple copies—can be ordered online. Go to the Back Issues section at www.wrappedinplastic.com.)

Magazines

TV GUIDE (May 5, 1990) - Although not cover-featured, inside is an eight-page "Twin Peaks special report" that includes eight black-and-white photos. There's also a half-page Twin Peaks ad. The cover is wrinkled, but again it's not Peaks anyway. **\$10.00** (good+)

WRAPPED IN PLASTIC (#5; June 1993) - Catherine Coulton interview, Peaks/Blue Velvet connections; Peaks in Germany; and much more! 24 pages. **\$30.00** (near mint)

WRAPPED IN PLASTIC (#8; Dec. 1993) - Frank Silva (Killer Bob) cover and interview; Mark Frost interview; Peaks in France; Julee Cruise's Voice of Love reviewed; and much more. 32 pages. **\$35.00** (near mint)

Miscellaneous items

BRAVO TWIN PEAKS PROMO FLYER - A two-color 5.5 x 8.5 flyer that folds out to 8.5 x 22; includes episode checklist and brief character profiles. A cool rare item! **\$7.00** postpaid (fine)

BRAVO TWIN PEAKS PROMO CARD - 5.5 x 8.5 full color promo card. **\$5.00** postpaid (near mint)

JULEE CRUISE "ROCKIN' BACK INSIDE MY HEART" PROMO CD - This very rare disc has two versions of the song, one from the *Floating Into the Night* album plus another shorter version. Lynch co-wrote and produced the song (with Angelo Badalamenti), and we think even took the photos that appear on the front and back covers. A very cool collectible from 1989! **\$20** (insert card has slight wear)

LANDMARK 1992 TWIN PEAKS CALENDAR - This is the much sought after calendar published by Landmark in the fall of 1991. Twelve months worth of full-color photos! But it's not 1992, you say? Hey, in 2020 the calendar will be accurate again. Until then, just enjoy the pictures from one of the most valuable Twin Peaks collectibles. And one of the best

things about this calendar is that it is mint. It is still sealed in its original shrinkwrapping! Wow! We have only one, so you might want to call or e-mail to reserve it before ordering. **\$60.00**

MERIDIAN SOUNDTRACK by Pino Donaggio - 1991 film (also known as *Kiss of the Beast*) co-stars Sherilyn Fenn in one of her more sizzling roles. Donaggio's best-known work may be his music for Brian De Palma (*Carrie*, *Dressed to Kill*); though he also scored *Zelly & Me*, which co-starred David Lynch!), but to be honest the reason to get this is for the great Fenn photos. As far as we could find out, this soundtrack is out of print. We have two of these; the booklets are in different conditions. **\$35.00** (booklet has slight wear); **\$30.00** (booklet has a couple of folds)

TWIN PEAKS: FIRE WALK WITH ME PROMO CARD - 5x7 full-color promo. It seems like we've had these forever. Well, our stock is finally starting to run low. Don't wait much longer! **\$12.00** postpaid (near mint)

WELCOME TO TWIN PEAKS - This unauthorized paperback by Scott Kinkadeine was pulled from the market in 1990 and is now extremely difficult to find. Every time we find copies, they sell very quickly. We've caught a lucky streak and located a few more copies. Don't wait, or they'll probably be gone! **\$40.00** (fine), **\$35.00** (fine-), **\$32.00** (fine-) this copy is a fine+/-very fine except that it has an inscription on the title page, "Happy Birthday Suzanne!"

SHIPPING INFORMATION

U.S.: \$5 postage for the first item, 50¢ each thereafter, up to \$7. (No postage needs to be included for "postpaid" items.) **CANADA:** \$5 postage for the first item (except "postpaid" items), \$1 per item thereafter. **EVERYWHERE ELSE:** \$5 postage per item (except "postpaid" items); \$10 for the calendar. See page 31 for acceptable forms of payment. **Foreign orders:** please list alternates in case we sell out of your first choices!

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The Clock Keeps Ticking: More on 24

24 arrived on the television scene in the fall of 2001 with a challenging premise: Its story would unfold in "real time." That is, each one-hour episode would portray events that would actually take an hour to unfold, and the twenty-four episodes would portray the events of a single twenty-four-hour day.

"The events," it turned out, involved a complicated assassination attempt on a U.S. senator who was running in a presidential primary election.

Critics were immediately wowed, while the audience was slow to join the bandwagon. It appeared that this might be yet another instance in which a critically-acclaimed series would die an early death because of low ratings.

By the end of the year, the show was on many best-of lists, and when the second season began in the fall of 2002, the ratings had picked up. Undenably FOX had a hit on its hands, something it desperately needed with the departure of *The X-Files*.

Wrapped in Plastic has been giving 24 some coverage because of Kiefer Sutherland's starring role. Not only are we fans of the actor, but he had a memorable role as FBI agent Sam Stanley in the *Twin Peaks* movie *Fire Walk With Me*.

In WIP 59, co-editor John Thorne took out his frustration with 24—a show that he greatly enjoyed at first but eventually found to be "a contrived waste of time"—in an essay titled "The Sad Case of 24, or, the Story of the Tail That Wagged the Dog So Hard It Beat its Brains into a Bloody, Gelatin-like Pulp." Not surprisingly, we heard from some of the show's defenders (WIP 61 contains two of those responses), including Joshua Zyber.

Joshua Zyber is a film critic whose astute reviews can regularly be found at www.dvdfile.com. John Thorne is an admirer of Josh's well-written reviews and has found, over time, that he and Josh share similar tastes in film and television. As a result, John frequently corresponds with Josh via e-mail. In fact, Josh was a valuable participant in the early stages of the "Dreams of Deer Meadow" essay appearing in WIP 60.

(Months before John sat down to write the final essay, he and Josh brainstormed a range of theories regarding the dream nature of the *Fire Walk With Me* prologue.)

John was surprised to learn of Josh's positive review of 24. The two

began to debate the merits of 24 via e-mail. This debate "ragged" for the better part of two weeks and, in the end, John and Josh had generated nearly six thousand words about 24 and other related topics. John felt the debate was valuable and worthy of publication, and



Jack Bauer (Kiefer Sutherland)

Josh agreed.

John began to reformat the text of the e-mail debate. Both writers had been writing for each other (not an audience), and their approach had been to insert comments into each other's e-mail, essentially creating a non-linear, "nested" collection of points and counter-points. This original format was almost impossible for an outsider

to follow. To make the debate accessible to the readers of *WIP*, John and Josh made significant changes to the structure of their original correspondence. Whole sections of text were shifted, some material was re-written, and other pieces were deleted. The resulting dialogue is an accurate (though sometimes awkward) reflection of Josh and John's original debate.

Readers might ask why we should publish such a debate in *Wrapped in Plastic*. Wouldn't it work better in the sister publication *Spectrum*? We're putting it here for at least two reasons: the original 24 debate started here with John's essay, and it would seem odd to continue that in *Spectrum*; and the debate does spill over into *Twain Peaks* for a brief time.

Readers who have no interest in or knowledge of 24 may still find the debate fascinating. Although the specific details being discussed mostly have to do with 24, the larger issues have much wider application: What are some of the different ways in which the story of a television series can be structured, and what expectations should viewers have when seeing these different formats? What is the relationship between character and plot? At what point does a tenuous character motivation or story point destroy one's ability to enjoy a series? While these themes, along with others, are not analyzed in the depth they would be if we were to write essays devoted to those specific topics, the debate that follows does provide various ideas and foundational principles that readers may find thought-provoking.

Even if you have never seen a single episode of 24, you should in fact be in the same position as *WIP* co-editor Craig

Miller when he proofread the first draft of this text. (He's since started watching the first season.) He found the discussion interesting, and we hope it will prove entertaining to our readers as well.

Zyber: John, although you are perfectly entitled to your opinions regarding 24, I think your hatred of the show has exceeded rational

boundaries, to the point where you have to actively come up with things to dislike about it for the sake of doing so. Your primary complaint, that of the unfair fate for the Teri Bauer character, has been taken to almost ridiculous

Thorne:
"I spent too much time trying to figure out what the writers themselves had yet to figure out."



Kim Bauer and Janet (Etisha Cuthbert and Jacqui Maxwell)

extremes not appropriate for the subject material.

Thorne: You know, Josh, I love your reviews, so I am eager to read your defense of 24. You praised *Sports Night* (which I loved) and *Buffy*, and from our conversations we seem to be on the same page regarding our mutual dislike of *Minority Report*, but I'm just not sure how you can find merit in 24. But please—write it!

JZ: Well, I actually did review the box set a while back: <http://www.dvdfile.com>

Zyber:
"24 is one of the best things currently on TV."

[/software/review/dvd-video_5/24_s1.html](#).

I think you just have not embraced the pulpy movie serial nature in which the show is intended. Sure it's outrageous and implausible, but that's half the fun.

JT: I felt the show betrayed me. I spent too much time on trying to figure out what the writers themselves had yet to figure out. I expected a more coherent story, one in which the entire twenty-four-hour story arc was planned. Instead, the writers were planning the thing a few episodes at a time and, well, that just makes it a cheap matinee serial.

JZ: The same could be argued about *Twain Peaks*, of course. Especially the second season.

I think the 24 writers did have the basic story arc worked out from the

beginning, but given the nature of their contract with FOX (they were picked up for only thirteen episodes initially and had to plan to end the series there if necessary) there is some slippage around the middle of the season (that whole bit about Teri's amnesia) as they tried to pick up the pieces and keep running.

Overall, though, I was pleased with the story construction. It seems totally implausible initially, but when you try to break it apart, most of its plot twists do hold together.

JT: Well, I expected more from the series. What peeved me the most, however, was how most TV critics seemed to elevate 24 to the status

reserved some truly great, serious works of television art. (You know, like *Twin Peaks*, *St. Elsewhere*, *Homicide*, *The Prisoner*, etc.) 24 was nowhere near as good as those shows.

JZ: This is more a problem with the network's marketing, critics, and your expectations than it is a genuine problem with the show itself. I know how difficult it is, but you really have to divorce those things from your evaluation (as I'm sure you are aware, not to sound too condescending). I don't think 24 is in the same league as those other series you mention either, but I do find it to be a very entertaining show and one of the best things currently on TV.

JT: Josh, everything about 24 required a suspension of disbelief. But

in twenty-four hours! The bad guys find her when the supposedly best government agency can't. Uh huh.

JZ: The bad guys had the advantage of knowing where she was going to be.

They lured her out of her own home the first time. When she escaped, they followed her to the police station and scooped her up from there. It's not as easy for the good guys to find her when they don't know where the bad guys are holed up.

Yes, Kim is an annoying character, especially now in season 2, and I really hope that the writers will just kill her off. Regardless, her being kidnapped twice remains plausible within the context of the show, whose premise was clearly established from the beginning that the story would begin at midnight and end the next midnight. This is where suspension of disbelief, which is not neces-

to say? And yet the entire story was predicated on his conversation with Jack!

JZ: First off, you have your facts confused. When Jack arrived at CTU, he

was informed that terrorists were plotting to kill the Senator. He didn't jeopardize his career over that. That was his official mission—to pro-

tect the Senator. His later conversation with Walsh during the shoot-out, which is what you are thinking of, was a warning not to trust everybody at CTU because there were potential traitors in the organization.

Walsh trusted Jamie because he had been duped by her just like everyone else. Remember, Jamie wasn't an inherently evil character. She wasn't out to destroy CTU; she was forced into a compromising situation and made a wrong choice.

What's more, Walsh was right that there were forces within CTU working against them. In fact, Jamie proves this! That was the whole point of his conversation. He just hadn't figured out who it was yet.

JT: But Josh, from a narrative point-of-view, the guy is set up to be trustworthy. Once one of his explicit pieces of advice to Jack is shot down, everything he says is shot down.

JZ: And your point is...? He is trustworthy, not infallible. What he tells Jack is supposed to be shot down.

Ira Gaines and his Security Cameras

JT: Ira Gaines, a soldier-of-fortune (and the show's first villain), can miraculously control security cameras (and plant henchmen, a cell phone, and a car) in a hospital in which Jack and Teri never planned to go.

JZ: The hospital camera thing I'll give you, although I can't imagine that a hospital's security system would be nearly as difficult to hack into as a government agency's.

When they knew that Teri was at the hospital, they reasoned that Jack would follow her there, or they could arrange something to lure him there. The car and cell phone they had prob-

Zyber:
"Sherry Palmer is a wonderfully Shakespearean schemer."



Teri Bauer
(Leslie Hope, left)

they played the whole thing so seriously. Have you ever watched *Alias*? The show is absurd, and the writers know it. They have fun with it, and so can the audience. 24 was heavy and violent (for violent's sake) and unimaginative and no fun at all.

JZ: You are certainly in the minority on this, as I'm sure you realize.

JT: I think the story in 24 was outlandish. Here are a few things that bothered me most about the series:

Kim Bauer's Kidnapping(s)

JT: Jack Bauer's daughter, Kim, gets kidnapped over and over again.

JZ: She was kidnapped exactly twice. She was kidnapped the first time, escaped, and then the people who hired the original kidnappers sent more professionals to get her back. Not so outlandish. When she escaped again, she actually got away.

JT: "She was kidnapped exactly twice"



Sherry Palmer (Penny Johnson Jerald)

sarily a bad thing, is important. That doesn't seem like it should be too much to ask for. The show is far-fetched, sure. Why not? When did this become a sin in a pulpy serial thriller?

The Veracity of Jack's Mentor

JT: The entire premise of the story is based on the trust between Jack and his old mentor: "Trust me, Jack, they are trying to kill the Senator." "Okay, I'll jeopardize my career because I trust you." "Great! Oh, and Jack? You can only trust Jamie." So if Jamie turns out to be a bad guy, shouldn't we mistrust everything else this guy had

ably been planning to use elsewhere (it was always in their plan to blackmail Jack into executing Palmer) and figured that was as good a pick-up point as any.

Okay, I'm stretching! I admit that the hospital thing is straining the bounds of credulity. I don't think it goes too far out there given the already established parameters of the show, however.

The Character of Sherry Palmer

JT: Senator Palmer's wife, Sherry, had to be one of the most poorly-written characters in TV history. (In effect, she says to Palmer's aide, "I want you—a smart, young woman—to sleep with my husband

so I can continue to control him." Huh?)
JZ: John, her moral ambiguity is exactly what makes her one of the best written characters in TV history! A woman using sex to manipulate a man—that's really too implausible for you?

That it doesn't happen to be her having the sex is irrelevant.

She's Lady Macbeth crossed with Hillary Clinton! You think Hillary didn't know about Bill's affairs long before Monica Lewinsky? Why did she stay with him? Because she knew where he could take her, and she knew that his infidelity gave her leverage over him.

JT: No, she's poorly written. Why? During a photo op, the Senator tell reporters he has known his wife since he was young and that they been happily married most of their lives.

Did she exhibit this kind of behavior all the time they were married and Palmer was just blind to it? Or did she just become this way in the past twenty-four hours? The

character has no definition. We see these people for only twenty-four hours (not eight months). The writers need to know who these characters are. Instead, the characters simply become functions of the plot. I find the whole

thing just bad soap opera.

JZ: What the Senator says to a reporter during a photo op is hardly conclusive evidence that they always had a happy marriage. You think Clinton bragged about all of his extramarital affairs when he was on the campaign trail? David Palmer was a smart man, and I am sure he must have encountered his wife's duplicitous nature at some point in the past, but sometimes a difficult marriage has to be held together for practical reasons, and sometimes feuding couples may even convince themselves that they have reconciled and that all is happy again. This is especially true when the couple is in the public eye. Sherry Palmer is one of the best-written characters on television, a wonderfully Shakespearean schemer, and honestly none of your complaints against her hold any water.

Nina

JT: Oh, and let's not forget Nina, a character whom, according to Entertainment Weekly, "the show's writers admit they hadn't decided to make the mole until well into the season."

JZ: At what point the writers decided

Zyber:
"I've got three words
for you: 'Who shot
Cooper?'"



Nina (Sarah Clarke) and Jack



In the *Twin Peaks* first-season finale cliffhanger, Cooper is shot by someone.

who the mole was, that is a bias that you are bringing to the show from an outside source. It has no bearing on whether the narrative, as it is actually presented, holds together. The producers of the show were clearly planning from the beginning that one of three people would be the mole (Nina, Tony, or George Mason). They laid sufficient groundwork to this end, continually deflecting suspicion from one to the next in a series of red herrings. This is a perfectly valid storytelling device for a thriller. The writers covered their tracks sufficiently that whichever one they picked would hold up to scrutiny.

JT: This is my point—they didn't plan it out, and they should have.

JZ: Should they have decided right away which one was the mole? Maybe, but some stories develop themselves in the telling. Does it really matter? I don't care at what point they made the decision so long as the finished product works. You obviously don't think that it does work. I disagree.

JT: 24 is nowhere in the league of a show like *Homicide*, but when that series was in production the writers met over the summer and carefully planned each season. Something as big as "Nina is the mole" would have been planned way in advance. Surely you see this planning going on in shows like *Buffy* and *The Sopranos*, etc. I expected it in 24.

JZ: I've got three words for you, John: "Who shot Cooper?"

JT: Should I rise to the bait? Should I rise to the bait? (Okay, but just a little bit.) Don't throw *Twin Peaks* at me. You know—or should—that TP was much more than a simple soap opera or thriller. It was, on the simplest level, a show that parodied and

subverted the generic conventions of soap operas and thrillers. It explicitly acknowledges this.

Really, Josh, *Twin Peaks* is a totally different animal. Who shot Cooper was supposed to be parody. And believe it or not, I'm convinced Frost and Lynch knew who did it. There were many subplots that were abandoned—on purpose—with the thought that they could come back to some of them. (Surely, you also know that Lynch never wanted to reveal who killed Laura.) What's more, TP was attempting to satirize some of the very clichés 24 gets trapped in.

Trying to equate *Twin Peaks* with 24 is the same as saying *Moby Dick* is like a Tom Clancy novel. Sure, they're both books....

JZ: I think that a comparison to the "Who Shot Cooper?" storyline is fair. (Don't get me wrong—*Twin Peaks* is a much better show, and I would never deny that!) TP is in part a parody of soap opera and thriller clichés, but it was certainly not just a parody. It was

also a mystery thriller in its own right whose narrative had to maintain continuity even if the audience didn't get the references. Lynch and Frost knew that they couldn't throw in a cliffhanger without having an eventual answer. They could stall and delay for a while, maybe milk it for comedic effect, but eventually they would have to resolve it. Yet they wrote that cliffhanger

without any idea who the shooter was. They kept putting it off and putting it off until it came to a point where they had to pick somebody, regardless of whether that choice made narrative sense. So they picked Josie, the most illogical suspect, but the only one who was still conveniently available by the time the answer had to be revealed. To say that it is okay for a thriller like *Twin Peaks* to present a cliffhanger without knowing the answer from the very beginning, but it is not okay for 24 to do something similar, is an unreasonable double-standard. In fact, what *Twin Peaks* did is worse. The producers of 24 planned three possible answers, any of which could have been made to work, but didn't decide until later which one to pick. The producers of *Twin Peaks* didn't have any plan at all!

My point to this is that sometimes even great shows don't plan ahead as well as they should and make mistakes. If the show is still good, and if it still works in the end, we forgive them for their minor flaws. Some of us are less forgiving than others.

JT: I disagree with some of your specific comments about *Twin Peaks*, though I understand your point regarding the plotting of on-going narratives. At the risk of opening another can of worms, I will say this: I do not at all think that "Josie was the most illogical possible suspect, but the only one who was still conveniently available by the time the answer had to be revealed." Josie was established in the first season as duplicitous and

dangerous.

JZ: But she had zero motivation to kill Cooper, and what they came up with

Thorne:
"Twin Peaks was attempting to satirize some of the very clichés 24 gets trapped in."

Zyber:
"You just don't understand the nature of Nina's character."
Thorne:
"Neither did the writers."

(well, Cooper *might* have discovered something about her, if he had started to look) was far-fetched at best. If her character had been mentally retarded, or a serious crack-head, that type of paranoia might be justified. It didn't work with Josie, who believed she could outsmart Cooper the same way she'd outsmarted Truman. Shooting him was about the stupidest thing her character could have done if she were trying to avoid suspicion.

JT: Cooper was already suspicious of Josie in season 1, as these lines of dialogue in episode 1006 show:

Cooper (to Truman): How much do you know about her? Where's she from? Who's she been before?
 Truman: What are you getting at?
 Cooper: The truth, Harry. That's my job.

Josie is starting to get desperate. Hank is out of jail, and he's unpredictable. Her past may likely be revealed, especially if Cooper continues to dig around trying to discover who killed Laura. Who knows what he will find? Here we have much more than "zero" motivation. Truman is easy for her to dupe, but she never *believed* she could outsmart Cooper the same way she'd outsmarted Truman." No way. Cooper is way too cunning, and she knows it. Scared and desperate, she tries to kill him. (And we do see Josie scared and uncertain in number of late first-season episodes.)

Nina's Motives

JT: Back to Nina. Why was she baffled by the appearance of Drazen's second assassin at the hospital? Why didn't she just kill Jack and Teri and Kim when she had the chance(s)?

JZ: Ah ha—you just plain don't understand the nature of Nina's character.

JT: Neither did the writers.

JZ: No, it's just your misunderstanding. Nina did not work for the Drazens. Nina worked for some as-yet-unnamed German faction. She was assisting the Drazens with the Senator's assassination, but she was not their mole. Therefore, she is probably not going to know every little detail of where each of Drazen's people are.

place.

Teri Bauer's Story

JT: Jack's wife, Teri, gets temporary (and convenient) amnesia (and then is sacrificed by the show's writers for no other reason than to provide a shock ending—a truly horrible ending and one that did disservice to the character and all she had been



Jack questions Victor Drazen (Dennis Hopper)

Nina was a long-term mole who expected to maintain her cover after this one mission had ended. She wasn't going to compromise that by doing something stupid like killing Jack or Teri.

Now please don't bring up the part where Gaines tells Jack to shoot Nina. Because if you go there I'll have to point out that Gaines was merely a contracted employee of the Drazens and was not privy to all of their plans or the identity of their mole. Jamie was *his* mole; if he had known about Nina he wouldn't have had to blackmail Jamie in the first

through).

JZ: You missed the blatant Mulholland Drive homage? Shame on you, John! Didn't you see *where* she got the amnesia?

Anyway, the amnesia thing is where I noted that the writers were slipping a little as they tried to get back on their feet after being renewed for a full season. They seemed to realize this themselves, as Teri's memory came back within two episodes and really nothing of consequence occurred as a result of it. It was a harmless distraction.

Is every unhappy ending a disservice to the characters? She wasn't sacrificed "for no reason." She was sacrificed to further Jack's character, are to show him that he's not an invincible superman and that no matter how hard he struggles there are still times when he is going to lose. It sets up season 2, where Jack is almost completely mentally unhinged. It also tells the audience that this is not a show that will give them easy happy endings. Had Teri lived, as in the alternate back-



Late in the second season, Josie admits to having shot Cooper.

up ending the producers shot, that would have been the cop-out, and if you watch that footage on the DVD, you'll see that it just plain doesn't work.

JT: So she was merely dismissible for Jack's character's sake? What about viewer investment in the Teri character? The show's producers told Entertainment Weekly that they hadn't always intended to kill Teri. "But someone had to die in the final episode." Was the character (and, by extension, the story) really so expendable?

JZ: I think you're a little too caught up in Teri's character. I don't see Teri as any more sacred or less dispensable than anyone else in the show. The audience is told from the beginning not to trust anybody and not to place too much emotional investment in any character other than Jack, because no one else's life is safe [we can reasonably assume that Jack will make it to the last episode because Kiefer Sutherland is the star, after all]. You disobeyed those rules and have no one to blame but yourself.

Yes, "someone had to die." What's wrong with that? It's the whole point of drama for the writers to decide the fate of the characters, often for the purposes of advancing the plot.

That's like watching *Close Encounters* and saying it's unfair that "someone had to get abducted," and why did they have to choose that nice little boy who was just minding his own business?

JT: Here's my point about Teri and the whole way the thing is written: If you know you are going to kill Teri way back when you are writing other episodes, and if you are a good writer, then you have to integrate the character with the story in a way so that the ending (even if it is shocking, sad, etc.) completes the character arc.

JZ: You know what, it came to a point where it was necessary for the development of the story and the other characters that someone important must die, and Teri was the most logical choice.

JT: I don't agree with this at all. I believe they wanted to shock for shock's sake—no other reason. And

you are buying into the idea that plot dictates character: "It came to a point where it was necessary for the development of the story and the other characters"?! This "point" should have been "come to" before the show was in production!

A good story weaves plot and character together so that you can't tell which is driving the narrative. 24 was nothing but superficial plot. And okay, yes, I admit it(!), that would be fine, too—and I could even enjoy it, even celebrate it—if they just plotted the whole thing out. (Yes, I know FOX okayed only an initial thirteen episodes. I still think they should have plotted the full twenty-four

and just stopped in the middle if they got canceled [much the way the brilliant, but little-seen, *EZ Streets* did a few years back].)

JZ: Teri's death has the most impact on everyone else around her. Sometimes bad things happen to good people. Sometimes strong people die senseless deaths.

Yes, sometimes plot can dictate character. Other times character dictates plot. It is just a different method of storytelling. (I imagine you must

applied.)

JT: Your point about senseless deaths would be more appropriate had she been killed crossing the street, or falling out of a hospital bed, etc. Really. But she was in a climactic showdown with Nina. The Teri character had been developed over some time. I had an emotional investment in her (otherwise I would not be reacting so strongly to this). In this final episode she became a mere plot point, instead of a character.

JZ: Let's not forget, this is Jack's show. He's the main character. Teri is just supporting cast, but her death shakes Jack's world up.

JT: From my piece on 24: "They needed an event that would shock both Jack and the show's viewers, so they killed Teri in an almost dismissive manner: She never fights to save her life, is never shown bravely facing her executioner, never makes a sacrifice for the greater good of family or country. After twenty-four hours of bravely fighting her way through terrible events, Teri is removed from the story with no further narrative purpose than to provide that shock ending."

JZ: Oh come on, John. Cliché, cliché, cliché. Bravely sacrificing herself for the good of family or country? Please, just shoot her in the head and get it over with!

Anyway, as you may not know, the producers did film a death scene for Teri. She tells Nina that she is pregnant, and Nina shoots her in the stomach out of spite (when Jack finds her you can see where the bloodstain is, and note that it is the usual practice to execute someone by shooting them in the chest or head). The network thought that was too gruesome, and that the episode was better served by taking a more tactful

approach and building suspense until Jack finds her too late.

In Europe, where there are fewer commercial breaks, the episode ran a little longer, and this death scene was included.

JT: Josh, most of 24 was cliché! The endings I suggested would have fit

Zyber:
"The amnesia was a harmless distraction."



David Palmer (Dennis Haysbert) and Jack

hate *Law & Order*.) This was a plot-driven show, not a character-driven show. A character-driven piece may result in a richer, more artistically satisfying work, but that's not what this show ever pretended to be. It's a thriller. That's all it ever wanted to be. You are holding it to standards that do not

perfectly within the context of the story. The writing here was just plain bad. Teri tells Jack she is pregnant, she makes amends with her daughter, etc. She has a lot to live for.

JZ: And, conversely, that makes her death all the more tragic.

JT: If she is going to be killed, that death has to mean something. I want to see Nina do it. I want to see Teri bravely face her executioner. The gimmicky multiple-ending thing was bad story-telling. Plan your ending. Work toward it. Don't make it a multiple-choice quiz.

JZ: It's a red herring. This is a perfectly valid storytelling device. Teri's death was tactfully handled, whether you want to believe it or not. A face-off between her and Nina would have been unnecessary and even inappropriate.

Is This 24 or 48?

JT: Here's more from my piece: "Okey, maybe this 'ending' is just another cliff-hanger—a moment of suspense with consequences that will be further explored in the (gulp!) second season. But what about the whole premise of the show? 24 was supposed to tell one story about the events of one day. That's what they tell us at the beginning of every episode. The story is implicitly self-contained."

JZ: This story arc is self-contained. But like any television series you know they are planning for a second season and that they have to leave things open just enough to tie in with that.

The structure of this season is sound. If the show had been canceled after the last episode, Teri's death would have been sufficient to provide a resolute, if downbeat, ending to the story (you know, kind of like Cooper being trapped in the Lodge!).

Your complaint that the show even has a second season is irrational. Yes, the show is called 24, not 48, but it never promised that the entire narrative would be completely wrapped up from start to finish in twenty-four episodes. It merely promised that this particular story arc would be finished, and it was. However, just enough of a window was left open that they could have fun places to take the story in a second season. What's wrong with that?

Thorne:
"A good story weaves plot and character together so that you can't tell which is driving the narrative."



Teri, Jack, and Kim Bauer

JT: I do not think my criticisms of 24, when compared to TP, represent a double standard. It is important to examine the structure of the two series when we think about them. We all knew that the TP story would not resolve in that final episode because it was a serial narrative. We knew there would be a cliff-hanger and that if the show were canceled we would never see resolution. In the twenty-fourth chapter of a twenty-four-part story, however, I do not want to be told that significant details of the story have yet to be revealed and that I must continue watching next season to learn them (i.e., Nina is working for someone else, etc.). I admit—I'm bringing my own expectations to the show, and you are right when you say, "I never

promised that the entire narrative would be completely wrapped up from start to finish in twenty-four episodes." But the implication was there: one story, one day, twenty-four parts.

JZ: It was one

story. The next twenty-four hours are the next story, for the same characters. **JT:** From my article again: "For the structure of the story to be complete—to be satisfying in some way—viewers need more emotional contact with Jack Bauer after that last shock-

ing event."

JZ: John! You want an extra episode of just Jack and Kim moping around and crying? That's not in the show's style at all.

Should Jack have spent an episode grieving for her, or even ten extra minutes of screen time? Why? She's dead; he's torn up about it; we get the idea. It's narrative economy. She's dead. Nina gets caught. The story's done. It would not be at all in the style of this particular story to waste time with sloppy emotionalism. This is a fun little suspense thriller. It ain't Ingmar Bergman. Besides, Jack has the second season to blame himself for Teri's death.

Summary

JT: Josh, you make some excellent points about 24, and I thank you for taking the time to reason with someone who will not change his mind. As we've debated, I've given a lot of thought as to why I disliked the show and why my reaction was so negative. You hit on one of the reasons in your conclusion above (and I basically admitted such in WIP 61): I had an incorrect perception of the show. I brought the baggage. I fully admit to your observation that I'm "holding it to standards which do not apply."

But here is why I made the mistake (and why I can't let the producers, or FOX, or whomever, go completely blameless): When I heard there was going to be a show that would tell

(continued on page 29)

Down the Coast From the Sycamore Trees: Jimmy Scott in Los Angeles

By Dan Lambert

"Little" Jimmy Scott is best-known to *Twin Peaks* fans as the mysterious crooner encountered by Special Agent Dale Cooper (Kyle MacLachlan) in the Red Room in the series' final episode.

The haunting David Lynch and Angelo Badalamenti-penned tune, "Sycamore Trees," that Scott sings in that brief scene has stayed in fans' consciousnesses, even ten years later. Like many of the visual and aural elements of *Twin Peaks*, Scott's performance of the song has an eerie, unsettling effect. It appears on the soundtrack to *Twin Peaks: Fire Walk With Me* (although it is not in the film).

On June 17, 2001, Scott performed two concerts at the Jazz Bakery in the Sony Pictures-dominated Los Angeles suburb of Culver City, California. Nestled in the shadow of the huge Helms

Bakery building, the Jazz Bakery is a small, storefront establishment that might be mistaken for a Starbucks Coffee shop by unsuspecting passersby. The front of the Bakery features a full bar and coffee counter, but the rear hides a 300+ seat jazz theatre. At the ticket booth, guests are treated to the alert presence of a little dog named Ally, the Jazz Bakery's mascot.

Scott's June 17 shows, wrapping up a week-long stint at the Bakery, were scheduled for 8:00 and 9:30 p.m., but both began roughly fifteen minutes late. A few minutes before the first show, Scott entered through the queue at the theatre doors,

stopping to shake hands and exchange greetings with fans. He graciously signed my laserdisc of the *Twin Peaks* pilot, saying, "Ah yes, *Twin Peaks*!" with an infectious smile.

Scott's band performed one number before he ascended to the stage amid wild applause from the audience. Scott was accompanied by a tight, inspired jazz quartet, the Jazz Expressions (Michael Kanin on piano, Justin Robinson on saxophone, Dwayne Cook-Broadnax on drums, and Hillyard Green



Scott in *Twin Peaks*

on bass). Kanin and Robinson, in particular, distinguished themselves during the evening's several instrumental solos.

Dressed in a dapper tuxedo, complete with black bow tie, Scott began with a smooth yet bouncy version of the jazz standard, "All of Me." Scott performs with his body as well as his voice, punctuating his vocals with grand hand and arm gestures that suggest his total surrender to the passion of the song.

A highlight of the first show was a whimsical version of "Had to Be You" (during which Scott demonstrated his keen sense of humor by flirting with—and no doubt embarrassing—a little girl in the front row). Scott elicited sighs from a pair of jazz-loving ladies in the seats next to me with passionate versions of "My Sweet Embraceable You" and "Lucky to be Loving You," ending the first show on a romantic note.



Photo by and © Dan Lambert

Scott performed "Lucky" with piano accompaniment only. Kanin's piano was slow but swinging ("That's called 'tripping the light fantastic,'" my first-row neighbor informed me). When the three remaining band members retook the stage, Scott jokingly referred to them collectively as "trouble!"

After the applause died down, the Jazz Bakery's owner (Ms. Ruth Price, a middle-aged Caucasian woman whom Hollywood would never cast as a jazz club owner) took the stage to announce that Scott's second show of the evening would feature completely different material. First-show ticket holders were permitted to attend for an additional six dollars (all tickets were priced at \$25.00).

Scott seemed to have more fun with the second show, perhaps after seeing how many audience members from the first show chose to stay. He breezed through such standards as "When Somebody Loves You," "Pennies From Heaven," and "I Got It Bad, and That Ain't Good" with enthusiasm and an obvious love of the material.

A special treat for those audience members more familiar with popular music was Scott's interpretation of the Righteous Brothers song "Unchained Melody," which he performed with his token grace and passion. Scott ended the second show on the now-familiar theme of love gone wrong with "I Cried For You," and brought the house down with yet another flawless version of a jazz standard.

Many adjectives could be used to describe Scott's unusual falsetto, but the best I can think of is "haunting." Although this eerie quality was utilized to great effect on *Turnt Peaks*, in person Scott comes across as such a gracious and gentle personality that fear is the last emotion he elicits. If anything, Scott inspires in his audience an honest love of music by bringing it to vibrant life on stage. Scott makes singing look as effortless as a kiss.

Although Scott did not perform

Dan Lambert, a college English instructor, has written for *Easy Reader*, *Torrance People*, and *Games Unplugged*. WIP 61 contains his report on the "real" Winkie's Restaurant that is seen in *Mulholland Drive*.



Jimmy Scott and band on stage

"Sycamore Trees" (despite my contribution to a flurry of shouted requests from the audience during the second show), the evening was filled with the kind of enigmatic magic that made Scott such a natural for inclusion in *Turnt Peaks*. I experienced the same sense of wonder that struck me when I first met Michael Anderson (The Little Man From Another Place): "Here is a denizen of the Red Room!"

As Ms. Price pointed out while introducing Scott, he has recently been named "favorite jazz singer" in a poll of jazz music critics, edging out such no-

tables as Bobby McFerrin. Scott's heart-wrenching yet gentlemanly shows at the Jazz Bakery demonstrate why. At age seventy-six, Scott is a genuine living legend. Fans of haunting music that endures in the mind as well as the soul should know that his newest CD, *Over the Rainbow*, is available on the Fantasy label. If you ever get an opportunity to see Scott perform live, please do yourself a favor and drink in the timeless voice of this passionate entertainer.

I'll see you in the branches that blow in the breeze.

© 2003 Dan Lambert



The Jazz Bakery in Culver City, California

ro

24 *Wassard de Nante*

Agent Desmond is a real agent whom Cooper knew or once knew and appropriated for his dream, like Sam Stanley probably is, as well. This means that Desmond didn't "really" disappear without a trace. In Cooper's dream he did, but this doesn't mean that Agent Desmond isn't still on the job somewhere else.

Sheldon Inkot
e-mail

Just as Sam Stanley (and perhaps even Chet Desmond) can be "real" characters despite being part of Cooper's dream, so can Deputy Chiff, so there's no problem with his appearing in the later part of the film.

Dear Craig and John,

I read your commentary on the Red

Room in *WIP* 54 with interest as it has always fascinated and perplexed me. But here's a theory I didn't see you mention. Remember *The Shining*, where the kid says what sounds like "red room, red room, red room"? We finally learn the meaning of that when we see the word "Murder" backwards as viewed in a mirror—"redrum." Since all the events (speech and actions) in *Twin Peaks's* Red Room occur backwards, I submit that it is part of the mirror image of our universe and that Glassbury Grove is the point where the two universes touch. Note that the pool of motor oil in the circle of rocks at the center of the trees also provides a reflection. This is further reinforced in the ending scene of the series when we see Dale Cooper's reflection in a mirror. The song "Reflections in a World of Blue" also reinforces this idea: just as red and blue are at

opposite ends of the spectrum, you could argue that we live in a "blue" world and our mirror images live in a red one. I suspect that if we look through the episodes, we will see a lot of scenes with mirrors in them. To carry this a step further, consider the expressions "Magic is all done with smoke and mirrors" and "Where there's smoke, there's fire." Hmmm...

Brian Wood
Lowland, CO
e-mail

Actually, we noted the "redrum" similarity to *The Shining* way back in *WIP* 9, though seeing that the issue was published over eight years ago, perhaps we should have mentioned it again. However, we still believe that the connection is coincidental (continued on page 28)

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The World Spins

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Twin Peaks in Print

Big O 201 (September 2002) has a mini-review of *Big O*.

Contents has a Naomi Watts cover and interview. She credits David Lynch for her current prominence and says, "I'd love to work with David again if he'll have me. He'd better!"

Entertainment Weekly 671/672 (September 13, 2002).

the fall TV preview issue, has an inset cover photo of Kiefer Sutherland. In issue 673 (September 20), another photo of Sutherland accompanies Scott Brown's article in which he watches the 24 first-season DVDs over a twenty-four-hour period corresponding to the times of the show (that is, he begins watching at midnight). Issue 675/676 (October 4) contains full-page photos of Lara Flynn Boyle and David Bowie (with Moby). Issue 678 (October 18) mentions David Lynch as part of its who's who's hot/who's not "class of '92." Issue 679 (October 25) has a Sutherland cover; inside

is a feature article on 24. The issue also reviews *The Ring* starring Naomi Watts. Issue 681 (November 5) has a small news item on Watts in which she gives her interpretation on *Mulholland Drive* (i.e. the end is real, the beginning is a product of Diane Selwyn's imagination). Issue 683 (November 22) has a photo of Watts and news about *The Ring*. Issue 684 (November 29) lists "the 100 greatest performances ignored by Oscar." Number ten is Dennis Hopper for *Blue Velvet*. Issue 687/688 (December 20) has a full-page photo of Sutherland along with naming his work in 24 one of the "great performances" of the year. The same issue's list of "DVDs of the year" puts "David Lynch on DVD" at number two for the *Blue Velvet* special edition and *Mulholland Drive*. A photo of Kyle MacLachlan (from *Velvet*) accompanies the list. In the same issue, 24 makes number seven on Bruce Fretts's list of the best TV of the year. Issue 694 (February 7, 2003) has a photo of Boyle's bizarre Golden Globe Award ceremony outfit. Issue 695 (February 14) has a mini-review of David Duchovny's *Pull Frontal* on DVD. Issue 696/697 (February 21) has a photo of John Hurt from *The Elephant Man*.

In *interview* (November 2002), Chris Isaak interviews Kristin Davis (*Sex and the City*) and Gillian Anderson interviews Supreme Beings of Leisure.

Marie Claire (February 2003) has a Heather Graham cover. Inside is an article/interview.

Movietime (October 2002) has a one-page feature on Bradley Cooper (Will Tippin of *Alias*), and he reveals when he knew he wanted to be an actor: "When I was 12 I saw David Lynch's *The Elephant Man*, and my whole body just cringed at John Hurt's performance. I was like, 'Oh my God, I wanna be in that world!'"

Parade (June 9, 2002) has a Nicolas Cage cover feature, though *Wild at Heart* gets just one mention. Kiefer Sutherland makes the cover of the November 24 issue (along with 24 co-star Sarah Clarke).

Premiere (October 2002) contains a Kiefer Sutherland photo. The issue also contains a list of the "100 best movies on DVD, 1987-2002." *Mulholland Drive* comes in at #63.

The Canadian edition of *TV Guide* (December 8, 2001) has Kiefer Sutherland/24 cover and article.

Total Movie & Entertainment 8 (May 2002) reviews the *Mulholland Drive* DVD (the movie itself gets the full five stars: "certainly one of the best movies of last year," though the disc itself only two stars) and the *From Hell* DVD (four-star movie, five-star disc). The same issue names the movie as one of ten containing "the hottest sex scenes in Hollywood history." (Sheryl





Lee's Bliss and Heather Graham's *Two Girls and a Guy* also make the list.) The subscriber DVD apparently includes a "behind the scenes of *Twin Peaks* segment (probably pulled from the FWWM DVD), but we aren't subscribers so we can't say for sure.

Old news, but hey, we're just trying to be thorough: in the Canadian mag *TV Week* (June 23, 2001), there's an interview with Kyle MacLachlan about his work on *Sex and the City*. The article contains a *Twin Peaks* photo, and he's in a cover inset photo.

Video Watchdog 87 (September 2002) reviews the *From Hell* DVD and includes a Heather Graham photo. Issue 90 (December) reports on the Korean *Mulholland Drive* DVD. Unlike the American edition, this one includes chapter stops, brief interviews with Lynch and the primary actors, a music

video of Linda Scott's "Every Little Star," and

a six-minute documentary containing moments from the last night of shooting. The disc is available online at www.pokerindustries.com. The same issue reviews Russ Tamblyn's 1969 film *Satan's Sadists*, recently released on DVD.

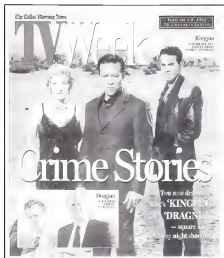
Xposé 71 (September 2002) has several photos of Watts from *The Ring*. Issue 74 (December) interviews Watts; *Mulholland Drive* gets a couple of mentions. Issue 75 (January 2003) reviews the first four second-season episodes of 24.

Twin Peaks on Screen

Kiefer Sutherland provides a voice-over as a sniper in the new Colin Farrell movie *Phone Booth*.

Naomi Watts co-stars in *The Kelly Gang* with Heath Ledger, Orlando Bloom, and Geoffrey Rush.

Alicia Witt co-stars in *Two Weeks Notice* with Sandra Bullock and Hugh Grant.



Sheryl Lee made the cover of the Dallas Morning News TV supplement (February 2) for her role in *Kingpin*.

We meant to reproduce this cover to Canadian mag *Reel West* (April 2001) back in the "X-Files Extra" section of *WIP* 57, but it got

bumped. Then we lost track of our copy.

We just found it. Better late than never, right? We probably have stuff like this all over the place that may be trailing in over the next few issues...



(24 debate continued from page 21) one story, be twenty-four hours long, and be told in real-time. I assumed (incorrectly) that the plot of such a show would be entirely worked out in advance. It is only twenty-four hours long, and since there would be no narrative ellipses, there would be (I thought) no room for altering the story along the way. I

hoped I would get a story that would be meticulously planned out. (During the first scene in the very first episode, I thought one of the background extras—a drugged-out hooker walking the streets—might be important to the plot.) I wanted a complex and challenging show because, well, I wanted something different from TV.

24 was pitched as something different, but in the end it was basically the same as almost every other show (that is, there really wasn't a long-term plan). You ask whether it really matters if they planned the story out (as long as the story worked). My answer is: it depends on what you want from the show. I wanted to be more intellectually involved with the series. But viewers (at least this one) did not have to pay any kind of special attention to 24. They could not deduce from the clues provided that Nina was going to be the mole because, as you say, any one of three characters could

have been (and besides, there really were no clues). 24 did not reward active, engaged viewing. It was a ride (and perhaps a good one). But that's all it was. If you wanted a fast-paced, edge-of-your-seat thriller—and that's all—then 24 was the show for you.

I have this question: Why tell a twenty-four-hour story in real-time if the events of, say, episode 3 really have little to do with the events of, say, episode 15? Most of episode 3 will be a chase, or a gun fight, or a race-against-

time. Perhaps a small clue will be uncovered that will propel the narrative into the action of episode 4, but no long-term story elements will be put in place (at least none that can't be changed later). To me, the twenty-four-hour real-time scenario is only a gimmick. I guess it helps convey a sense of desperation (because time is running out, etc.), but I thought into it thinking it had to be something more (it certainly implies something more).

But I understand why people like 24, and I'm sure the second season is an improvement (since they knew that had the full twenty-four episodes to plot out).

Thorne:
"24 did not reward
active, engaged
viewing."

Zyber:
"24 is a thriller. That's all
it ever wanted to be."

So that's it. I really wanted 24 to be something else. It seems to me like it was a wasted opportunity, the idea that we could see an entire twenty-four hours. I thought some characters might disappear and then show up eight episodes later (either because they went to sleep or because they had to drive a long distance, etc.). I thought there might be whole episodes of conversation, where plot was advanced through dialogue and not simply action. Conversely, I thought there might be whole episodes of car chases, etc. In short, I hoped it wouldn't be just another TV show. That was asking way too much. (And I don't mean that to be insulting, just a statement of fact.)

One of the reasons I fell in love with *Twin Peaks* was because it was so different from what was on TV at the time.

JZ: *Twin Peaks* is not like anything else, on TV or anywhere else. It is an impossibly high standard by which to judge something. To say it is the "Best

Television Series Ever Made" is redundant. I don't even consider it a TV show. It's a brilliant, subversive piece of art that just happened

to be displayed first on television.

24 is just a TV show. But it's a good one.



(Letters continued from page 25)
and not an allusion by Lynch to the Stanley Kubrick film (for the Stephen King book, in which the scene first appears).

Hi John and Craig,

I've finally watched *Fire Walk With Me* again—for the first time since reading your article "Dreams of Deer Meadow."

Scanning through your detailed analysis again, I think I've picked up something you missed. Certainly you would have noticed it in the many times you've watched the film, but it seems you overlooked it in this article.

When Cooper first appears on screen at the Philadelphia office, the strains of "Dance of the Dream Man" are heard—surely another strong piece of evidence that Cooper was in a dream state at that moment and beyond.

Love the article. I've said *FWWM* is Lynch's best film for a long time, but I think this examination of the "prologue" proves it.

I'm often moved by Lynch's work. *Lost Highway* and *Mulholland Drive* are

both exquisite works of the mind, but they seem to bypass the heart. (Moreno in *LH*'s case. I feel for "Betty" a little bit in *MD*.)

FWWM is very moving and rather tragic in its inevitability. Very few films can sustain themselves when the ending is so well-known and impossible to change, especially not for I learn herself.

Keith Gow
Melbourne, Australia
e-mail

John noticed the music accompanying Cooper's appearance but never thought about how this obvious cue points toward a dream. He hopes to revise the article in the future (there are other things both he and Craig wanted to say), and this will certainly be one of the items to include.

We later received this additional note from Keith:

Hi John and Craig,

Discussion has ensued about this at alt.tv.twin-peaks, and it seems the same melody is used in two or three of Badalamenti's

compositions for the series.

The one used for Cooper's entrance in *FWWM* seems closer to the opening of "The Bookhouse Boys" cue, in actual fact.

Keith Gow

Dear Craig and John,

Congratulations on reaching your tenth anniversary of *Wrapped in Plastic*. I've been with you from the beginning. It's fair to say you're still years from the hotel chamber-maid interviews.

I just finished perusing issue 61's letters column, and I think I may know who really put the fish in the percolator. Did you notice the chalkboard gag on a recent episode of *The Simpsons*? It was "Fish don't like coffee," so I believe Bart may have been the party responsible for befuddling Josie's coffee.

See you, etc.,
Raymond Merkle
Acton, Massachusetts
e-mail



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